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within;" for, although the music we have been accustomed to hear on these occasions may tranquillize them, we most positively affirm that it renders us ferocious. Again, much as we believe in the soothing effects of music, in assailing the "blood-thirsty beasts in the woods of Africa," we would certainly rather trust to the "sheeny sword," or "destructive cutlass," than to any "sweet sounds" that could be "wafted on the breeze," even could we shield ourselves ingloriously behind Adelina Patti and Sims Reeves. Seriously, we cannot but think that this exaggerated view of the real mission of music does more harm than good; and we should be indeed sorry (whilst crediting Mr. Rose with the best intentions) if this could be looked upon as a representative essay upon the art, belonging to an age so enlightened upon the subject as the present. But our author does still greater harm as he advances; for as his religious (or perhaps we might say "serious") tendencies develop, we find that he has all the time been speaking, not of music in the abstract, but of sacred music. "No art," he says, "has been so morally degraded, perhaps as music. It has degenerated from David's harp to a gipsy's hurdy-gurdy; and from Zion's sanctuary to a London Opera." Can religious bigotry go beyond this? But there is yet more in the same strain. "I know," he continues, "the sanctuary has too much restraint for many; hence they prefer the concert-room for *showing-off*." Then, after advocating the desirability of making the concert room the *preparatorium* to the sanctuary instead of the reverse, as is now the case, he says, "What makes the concert-room so attractive to such people? Because there they make Handel's solos vocal steeds, on which they ride to fame." The self-satisfied manner in which all those persons who fancy that they "have a call" proceed to enlighten their fellow-creatures is fully exemplified throughout this pamphlet; for our author proceeds to interpret the scriptures for us, to inform us that "the mingling of voices produces misery in hell," to tell us what is and what is not grateful to the Deity, and winds up by saying that we should encourage music in the right way—that is, in *his* way—"Till at last we sit down with heaven's delighted throng; and unite with angelic choirs, amid rainbow-radiance, glowing with resplendent lustre—tuning our golden harps with love-gilt fingers—joining in the grandest most exquisite and sublime outburst of praise," &c. This essay "on Music" was published in 1865: let us hope that its author has had leisure to become more tolerant since that time.

NOVELLO, EWER AND Co.

*Six Original Pieces, for the Harmonium.* Composed by J. W. Elliott.

SOUND and healthy music, like this, will be found acceptable to Harmonium players, who are seeking for compositions specially written for the instrument, by one who thoroughly understands its capabilities. We have hitherto spoken of Mr. Elliott only as an arranger; but these six original pieces sufficiently show that their author can command a wide circle of admirers on his own account. No. 1, *Moderato*, is a smoothly written little sketch, harmonised with much skill throughout. The phrases are elegant; and the eight bars of key-note pedal at the conclusion, ending with a plagal cadence, in the major key (the piece being in the minor), are most effective. No. 2, *Allegretto con Moto*, affords a good contrast with the preceding placid movement. Based on a flowing subject in  $\frac{3}{4}$  rhythm, in which the two hands are tolerably evenly employed, this piece will be in the highest degree attractive, both to players and listeners. No. 3, is the Hymn-tune, *Melcombe*, with four variations, the harmonies in some of which are exceedingly ingenious. No. 4, *Allegro Moderato*, is simple in construction, but not the less to be commended on that account, the theme being extremely melodious. No. 5, *Andante con Moto*, is chiefly remarkable for some good passages of imitation; but the piece is scarcely as much to our liking as those which precede it. No. 6, consists of three varia-

tions on the Hymn-tune, *St. Ann*, the second of which, especially, contains some exceedingly clever writing. Amateur performers on the Harmonium who are not conversant with all the figures and letters generally used to indicate the stops, will be glad to hear that Mr. Elliott has furnished a full explanation of them at the commencement of this collection of pieces.

*Maud.* Meditation, for the Piano. By Willem Coenen.

NONE but those who have a perfect command of the instrument, and who can moreover grasp extensions with ease, should attempt this composition; but to the possessors of these accomplishments we can recommend this "Meditation" as a good piece of its kind. A plaintive theme is given out with the thumb of the right hand, accompanied with detached chords. Where the *arpeggios* commence, the passages lie well under the hands: but at the change to  $1\frac{2}{2}$  rhythm, the difficulties accumulate; and the extensions in the left-hand become so wide that the composer has benevolently given another part, where the chords are written more closely together, which may be substituted for the more difficult one. We are no friends, however, to these "facilitated" passages; and therefore as we have already said, the piece can only legitimately appeal to the most advanced performers.

*Summer Days.* Trio, for Female voices. Words by Elliott Stock. Composed by Henry Charles Banister.

A VERY excellently written Trio, remarkable for clearness of design; melodious throughout, and with a distinctive character in the accompaniment which lifts it above the ordinary compositions of this class. The modulations give a freshness to the Trio, without interfering with the flow of the melody. We have hitherto seen Mr. Banister's name appended to instrumental works; but this piece proves that he fully understands the art of writing effectively for voices.

*O my love's like the red, red rose.* Trio. Words by Burns. Music by G. A. B. Beecroft, Mus. Bac., Oxon.

THIS is a smoothly voiced Trio, showing much musical feeling; and there are several good points, which may be made effective, if well sung. We particularly like the modulation into the relative minor, at the end of the second phrase; and there is also much to commend in the progression leading to the final close at the conclusion of the verse. The Trio is written for two soprani and a tenor.

*Six Four-part Songs.* Composed, and dedicated to Henry Leslie, Esq., and the Members of his Choir, by Samuel Reay.

1. *Spring Voices.* Words by Mrs. Russell.
2. *Waken, Lords and Ladies gay.* Words by Sir Walter Scott.
3. *As it fell upon a day.* Words by Richard Barnfield.
4. *Huntsman rest.* Words by Sir Walter Scott.
5. *'Tis May upon the Mountain.* Words by C. Rokeby.
6. *Take, Oh take those lips away.* Words by Shakspeare.

THESE Part-songs, by a composer who has already made his name in this department of vocal writing, are of more than average merit; and abundantly as the market is supplied with part-music, we feel certain that some of them, at least, must command general attention. The first on our list, although by no means the most striking, is written with a thorough knowledge of vocal effect. There is a good point where, after the modulation into the Dominant, in the 8th bar of the second page, the Soprano takes G natural, and afterwards G sharp; although we think that the words "Nature calls to deck her bowers," are repeated somewhat too often. No. 2, composed, as the author says in a foot-note, before Mr. Henry Smart's setting to the same words was published, has a right to be judged on its own merits; and we may say that its merits are by no means inconsiderable: it has a flowing spirited theme, in  $\frac{3}{4}$  rhythm, harmonised most effectively throughout, and is moreover admirably adapted